

KERAMIC STUDIO

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SYRACUSE, NEW YORK

January 1914



ANY, many times have the editor and publishers of *Keramic Studio* talked over plans for improving the Magazine and many are the times we have sighed and said: "if only we could increase the circulation sufficiently to warrant it." But that circulation, while healthy enough to keep us in bread and butter, has not reached the point where we can afford the improvements we have in mind. It is satisfactory to the advertiser who gets good returns for his advertisements, but the subscription list itself remains at a point where one would think that the number of china decorators in the United States was very limited, and where it would be suicidal to spend more money in improvements of the Magazine. The reason for this discrepancy, as we will explain further on, lies in the fact that each issue is read by five or six times more readers than there are subscribers.

Now one of the things we want most to do, and we can do it if we succeed in increasing the subscription list some two thousand names above our average, is to give every month two color supplements, one naturalistic, one conventional.

China decoration is on the increase, and there is no valid reason why *Keramic Studio* should not have a ten to fifteen thousand circulation at the very least, and if we could have that, many are the improvements we could give, besides the double color supplement. But there are reasons why the list remains below these figures—and many letters in our daily correspondence repeat the tale.

In the first place, many content themselves with reading it and tracing the designs at the public library. We have seen copies of each issue absolutely worn to rags from use in libraries and in large art schools. Of course there are china decorators who are too poor, not only in pocket but also in work, to subscribe \$1.00 every three months, or should we say too poor in pocket because so poor in work, or shall we say, so poor in pocket and work because so short sighted as to think they can get all the inspiration and help they need by poring over *Keramic Studio* once a month at the library instead of owning their own copy.

But the china decorator who is going to amount to something is the one who appreciates the value of instruction and is willing to stint herself in some other way in order to have that instruction in the best way and the most useful form. Such a decorator should have her own file of *Keramic Studio* because it is the only publication that can keep her in touch with every new movement. It is the only ceramic monthly publication for the china decorator and by keeping her file for daily reference, she can refresh her memory on the things she wishes to try. She can make careful tracings of the studies she wishes to use and keep them in a filing cabinet or boxes, all of a kind together ready for instant reference. Some things that appear too difficult on first sight, after repeated studying appeal to her as just the things she wants most to do. It is like reading a foreign language, at first sight, it is hardly understandable, at the second glance it begins to mean something; a third reading and the meaning and beauty of

the passage becomes clear. So to these china decorators who see *Keramic Studio* only at the library we would say, for your own sakes, if not for ours, own your copy. But to each of our readers who really appreciate what they are getting we would say "You owe it to us who work so hard to give you everything helpful we possibly can. Don't you think you owe it to us to pay for your own copy? and if you want to see the good work go on won't you urge every one else to do the same?"

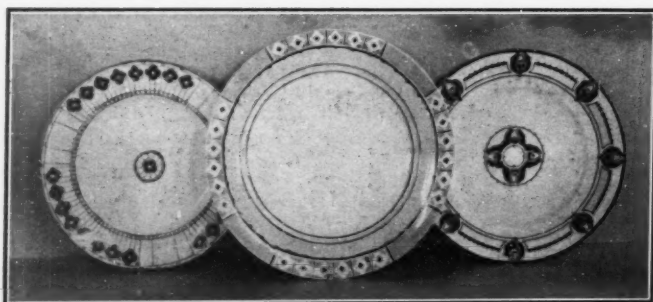
A number of teachers who ought to know better because they have to work to live just as we do, write as did a good friend the other day, thanking us for calling attention to our club offers but saying that her pupils had no interest to subscribe as they could use her copy in the studio. She forgets that in this way her own file will be ruined for future reference as well as that, to be a conscientious teacher, she should urge them to work at home as well as in class so that they will do her credit. An exhibition of student's work and the testimony of the student herself who goes about saying what a fine teacher Miss ——— is because she makes her pupils so independent and able to help themselves at home, these are the very best advertisements a teacher can have and she will lose nothing in the price of lessons—for as her reputation increases, the more students she will have and the higher price she can ask. So here too is a case of short sightedness in not hustling to get up a club among her pupils and thereby not only gaining the premium, but adding to her own reputation.

Then there is another type of teacher, of whom we hear from time to time, but thankful to say these are not so abundant; who use designs from *Keramic Studio* but carefully keep the magazine out of sight so that their pupils may not know the source of their inspiration. These are the most short sighted of all, for one of these days, one of these pupils, or may be more, will find out the source in some other way, and then they will lose all credit for *anything* they have done no matter how original or sincerely worked out, and in the meantime all of these short sighted folk are cheating themselves out of two color supplements a month, for we cannot pay for the extra study on the present basis, but if they will hustle themselves and raise our subscription list a little higher than it has been so far, they will not be long in receiving that added help regularly.

Finally—dear ceramic family and loyal friends—you, who appreciate *Keramic Studio* and the good work it has done and is doing—won't you show your spirit of loyalty this New Year by doing what you can to work for *Keramic Studio* and get new subscriptions? You will not find us unappreciative—not only will you receive the club premiums, but if we get the additional subscriptions before the May anniversary number is out, you will begin at that exact date to receive two color supplements to content your hearts and we won't forget you either. There are other benefits to come.

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In this number we give illustrations of the work shown by the Chicago Ceramic Association, and we expect to soon give an account of the December exhibit of the New York Society. Photographs of interesting exhibitions are always valuable material for *Keramic Studio* readers, provided the photographs are good and clear and show well the designs.



NEWARK CLASS IN CHINA DECORATION

Maud M. Mason

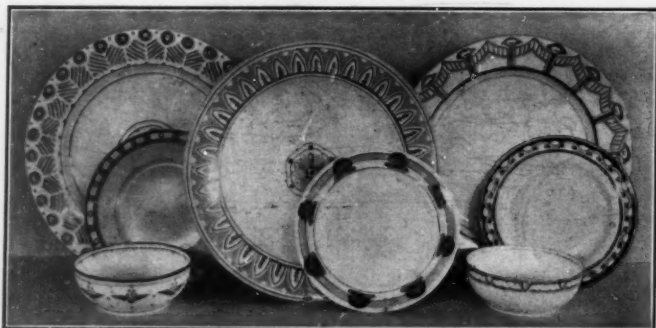
I am sending you a group of photographs of some work done in my class in the Industrial School in Newark last year. It was a most interesting experience on my part at least, to teach our work, design and its application to ceramics, in a large class of this kind where the instruction had necessarily to be in a great measure of a general character. There were forty-five pupils registered in the class so you can imagine what a busy time I had. The result was most satisfactory, however, as a beginning to myself and the school also. I was prevailed upon to take it up again this year although I had decided to undertake other work instead—and have a larger class than last year with nearly all of the old ones back—preference being given to former students. I find that Newark is a most progressive place and a pioneer in many directions and the school tells me that this is the first class in overglaze ceramics introduced into an industrial art school in the country. It is under the direction of the Board of Education and I was delighted to get an entering wedge into schools of this class, as I felt that our greatest hope in the growth artistically in ceramics will be due to the right teaching in big schools of this kind. It has been a source of much pleasure and satisfaction to me and I felt sure you would be interested in this work. Let us hope that all other schools throughout the country will become interested in introducing a ceramic department also.

[Reproductions of the photographs all shown on this page.—Ed.]

PLATE (Page 137)

Anna V. Lingley

OIL bands, all but the small square in the broken band, the lower part of the open triangular design and the upper part of the solid triangle and dust with Water Green



No. 2. Oil the remaining parts of the two triangular figures and dust with Florentine Green. Oil the remaining parts of design and dust with Deep Ivory.

ORCHIDS (Supplement) HELEN BECKER

Treatment by Jessie M. Bard

LIGHTEST tone in blossom is Violet and a little Deep Blue Green, shaded with Violet, a very little dark Purple and Banding Blue. Light purple tones are Ruby and a little Violet and the darker tones are Ruby and a very little Black. Yellow tone is Albert Yellow shaded with Yellow Brown. Outline in Black. Stems, Auburn or Dark Brown with a little Yellow for the lights. Leaves, Moss Green and a little Yellow Green for the lightest tone with a little Brown Green added for the darker tone and Shading Green added to that for the very darkest. Background, Pearl Grey and a little Violet and Yellow for the lightest tone and a little Copenhagen Blue for the darker tone.

BEGONIA (Page 133)

Hannah B. Overbeck

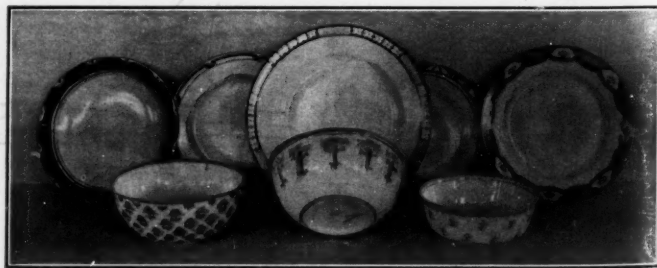
OIL the leaves and dust with Glaze for Green. The stems are oiled and dusted with Mode, then the blossoms are oiled and dusted with Rose. Second Fire—Oil the background and dust with Glaze for Green, clean out the flowers then fire.

Next firing—Oil the leaves and dust with Florentine Green, then clean out the veins and then shade the blossoms with Rose and a little Mode.

CUP AND SAUCER (Page 136)

Anna V. Lingley

PAINT all the design in Gold except the small square and the figure above it, these are painted with 2 parts Yellow Green, 1 part Apple Green, use the color rather thin and paint it rather heavy using a flowing motion.





BEGONIA—HANNAH B. OVERBECK

(Treatment page 132)



FERNERY, BLEEDING HEART MOTIF—CLARA L. CONNOR

OUTLINE in Dark Grey and Blood Red equal parts. Second Fire—Oil dark space at the top and dust with 3 Pearl Grey, 1 Apple Green, 1 Shading Green, 2 Grey for Flesh or Dark Grey. Oil leaves and stems and dust with 2 Yellow Green, 1 Violet, 3 Pearl Grey, 1 Ivory Glaze. Oil flowers and dust with 2 Yellow Red and 1 Yellow Brown. Oil background and dust with Pearl Grey and a very little Apple Green.

DINNER SET (Pages 135, 136)

Albert W. Heckman

FOR the outer bands and connecting lines use Yellow Green. Grey with a touch of Black to tone down the green. For the flower forms and stems use two parts Pearl Grey and one part Violet No. 2. If one may have a preference for a certain color on their dinner set it may be used in place of the violet. The

small dots in the center of the flower forms are a Bright Yellow.

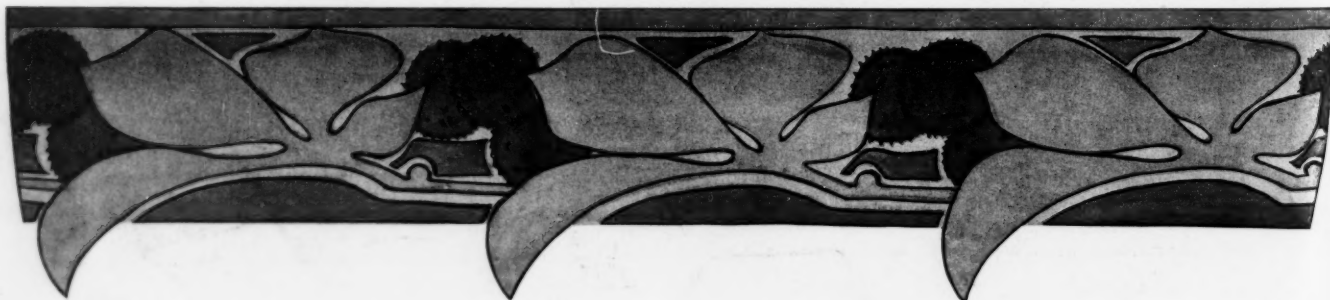
The design for this set looks equally well when painted with gold or green gold over china that has been tinted a delicate cream color. Add a bit of bright color for the small dots and center upright stem and also insert a thin hair line of color between the double connecting lines.



BOWL BORDER IN HORSE CHESTNUTS

Dorris D. Mills

TINT lower part of bowl Light Yellow Brown, border same, shade darker. Leaves Olive Green with a touch of Auburn Brown. Nuts Auburn Brown. Spots Blood Red with a touch of Auburn Brown. Nuts outlined in Gold, rest outlined in Dark Brown. Band at top same as leaves. Design can be all outlined in Gold or Black. Line bowl with Yellow Brown Lustre.



BOWL BORDER IN HORSE CHESTNUTS—DORRIS D. MILLS



ORCHID "CATLEYA TRIANAE"—HELEN BECKER

JANUARY 1914
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.



FERNERY, BLEEDING HEART MOTIF—CLARA L. CONNOR

OUTLINE in Dark Grey and Blood Red equal parts. Second Fire—Oil dark space at the top and dust with 3 Pearl Grey, 1 Apple Green, 1 Shading Green, 2 Grey for Flesh or Dark Grey. Oil leaves and stems and dust with 2 Yellow Green, 1 Violet, 3 Pearl Grey, 1 Ivory Glaze. Oil flowers and dust with 2 Yellow Red and 1 Yellow Brown. Oil background and dust with Pearl Grey and a very little Apple Green.

small dots in the center of the flower forms are a Bright Yellow.

The design for this set looks equally well when painted with gold or green gold over china that has been tinted a delicate cream color. Add a bit of bright color for the small dots and center upright stem and also insert a thin hair line of color between the double connecting lines.



DINNER SET (Pages 135, 136)

Albert W. Heckman

FOR the outer bands and connecting lines use Yellow Green, Grey with a touch of Black to tone down the green. For the flower forms and stems use two parts Pearl Grey and one part Violet No. 2. If one may have a preference for a certain color on their dinner set it may be used in place of the violet. The

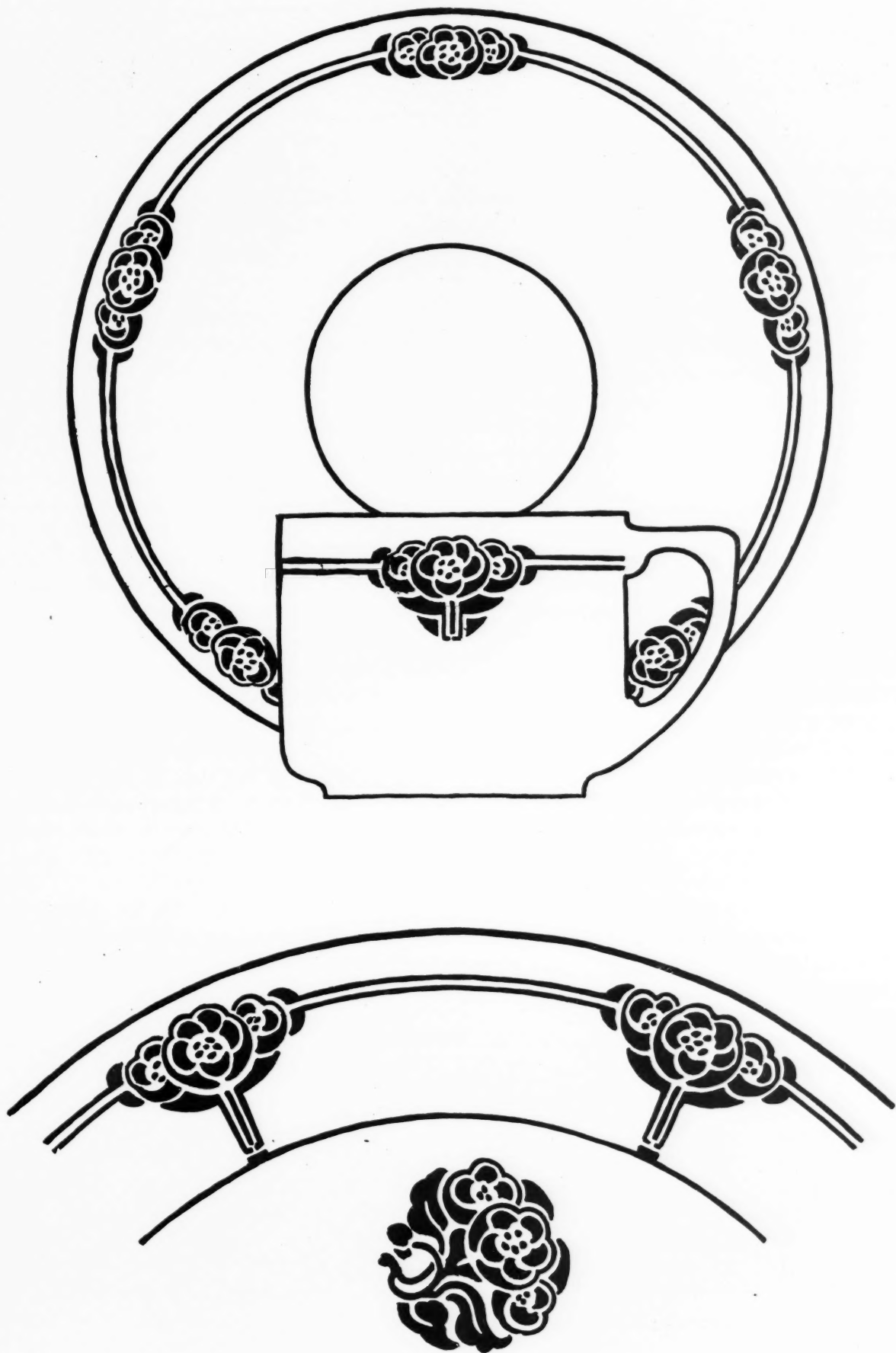
BOWL BORDER IN HORSE CHESTNUTS

Dorris D. Mills

TINT lower part of bowl Light Yellow Brown, border same, shade darker. Leaves Olive Green with a touch of Auburn Brown. Nuts Auburn Brown. Spots Blood Red with a touch of Auburn Brown. Nuts outlined in Gold, rest outlined in Dark Brown. Band at top same as leaves. Design can be all outlined in Gold or Black. Line bowl with Yellow Brown Lustre.

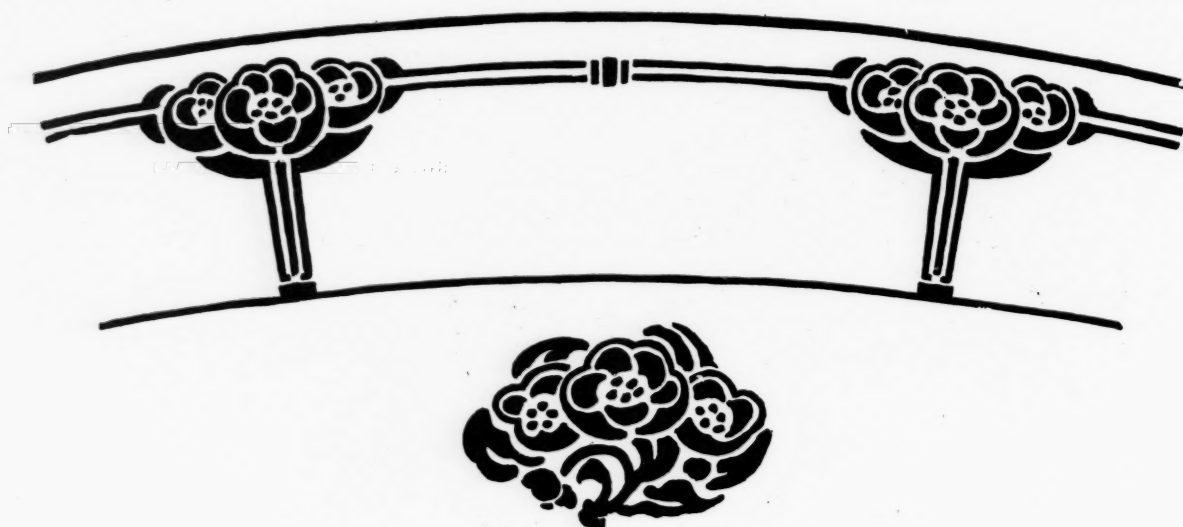


BOWL BORDER IN HORSE CHESTNUTS—DORRIS D. MILLS



DINNER SET—ALBERT W. HECKMAN

(Treatment pages 134 and 136)



DINNER SET—ALBERT W. HECKMAN

(Treatment by Jessie M. Bard)

PAIN'T all the design with Green Gold, except the spots in center of flowers and the center vertical lines; these are painted with 2 parts Yellow Green and 1 part Apple Green, also paint a narrow line of the Green between the two horizontal lines. A thin wash of Yellow Lustre or a soft yellow tint may be added between the design and the edge of plate.

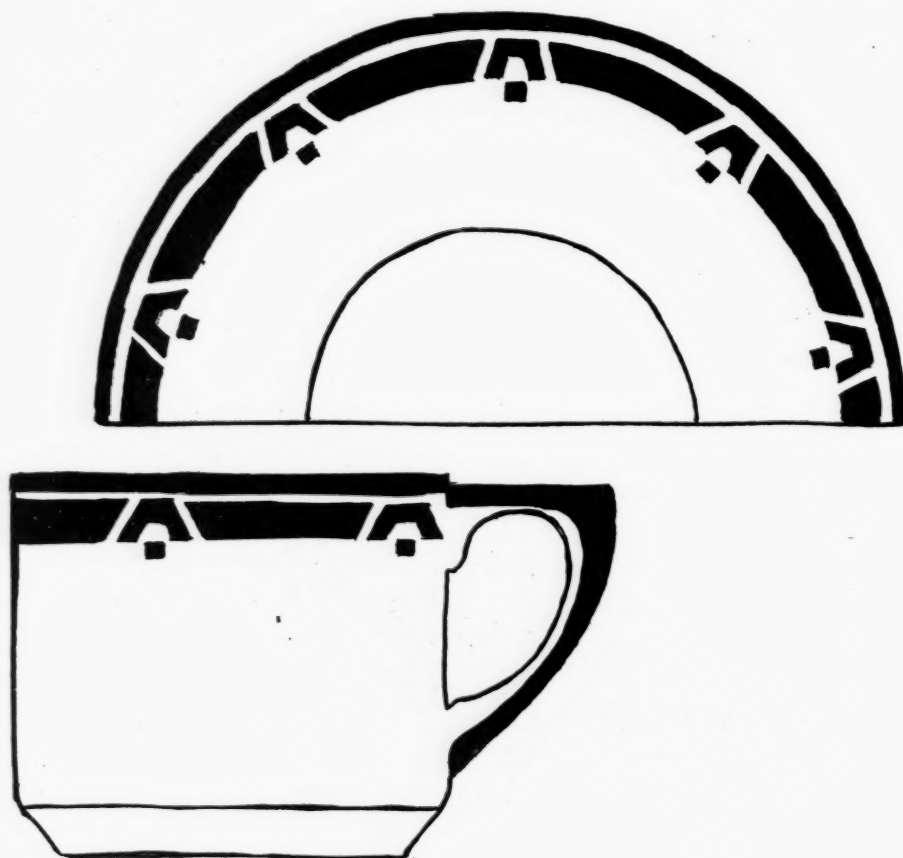
TREATMENT No. 2

Flowers and buds in Silver or White Gold. Remainder of design in Green Gold. Small spots in flowers and buds, 2 parts Banding Blue, 1 part Copenhagen Blue. Space between design and edge of plate in Pearl Grey and a little Deep Blue Green.

TREATMENT No. 3

Oil flowers, center vertical stem, line and the small bar under the stems and dust with Mode. Oil remainder of design and dust with 3 parts Florentine Green and 1 part Bright Green. Oil band between design and edge of plate and dust with 2 parts Ivory Glaze and 1 part Florentine Green. Paint small spots in flowers and buds with Albert Yellow and Yellow Brown.

This design may also be etched. Paint the asphaltum over entire design and over all the background leaving a narrow space half the width of the stems all around the design. Treatment No 1 and 2 may be used for the coloring.



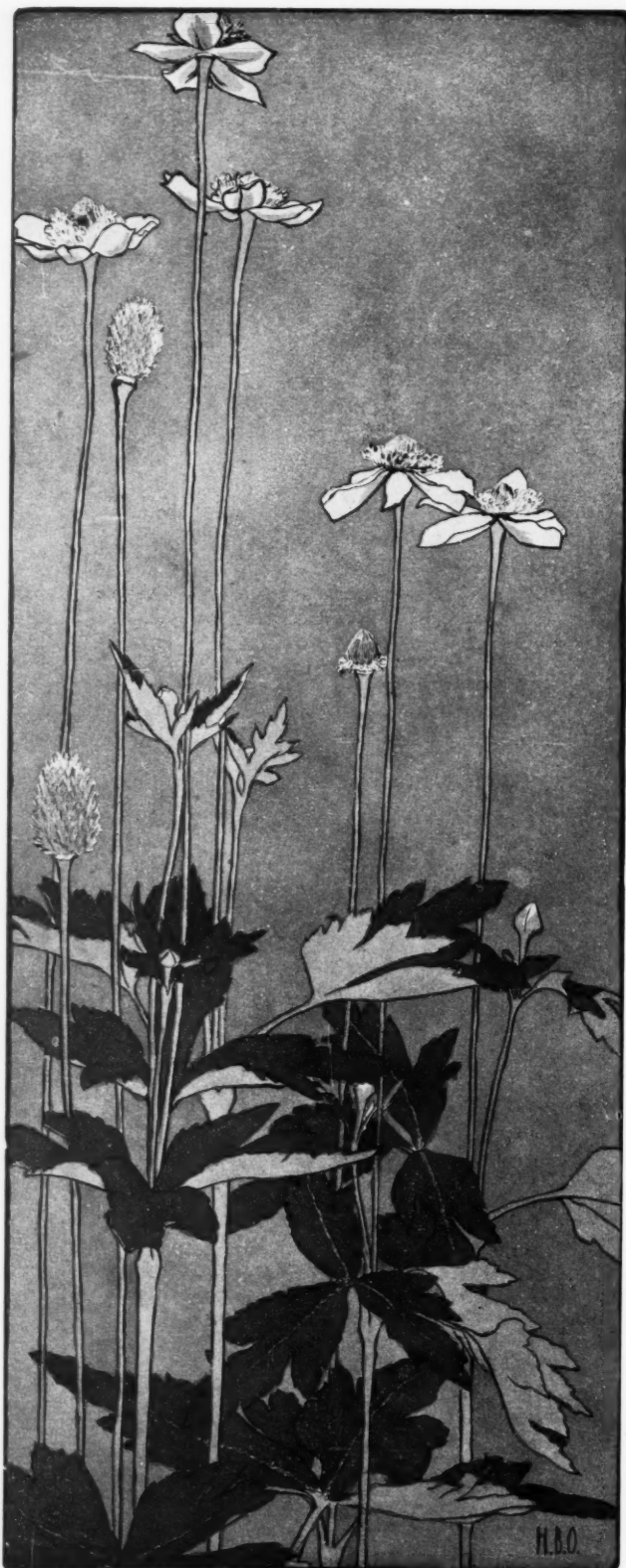
CUP AND SAUCER—ANNA V. LINGLEY

(Treatment page 132)



PLATE—ANNIE V. LINGLEY

(Treatment page 132)



ANEMONE VIRGINIANA—HANNAH B. OVERBECK

JAPANESE ANEMONE (Page 139)

Treatment by Jessie M. Bard

OUTLINE in Black. Blossoms are left white and shaded with Brown Green and Yellow with a little Violet added for the deeper shadows. Center of blossom is Yellow Green and Moss Green shaded with Brown Green and a little Shading Green. Paint a yellow wash over the stamen with Yellow Brown and Yellow. Stems and leaves are Apple Green and a little Moss Green for the lightest tones with a little Brown Green added for the middle tone and Shading Green and a little Grey and Brown Green for the darkest tone. Background Deep Blue Green and a little Yellow for the lightest tone, shaded to Deep Blue Green and Sea Green. Darkest tone Shading Green, Moss Green and a little Brown Green.



ANEMONE (Page 142)

Mary Burnett

PAINT leaves with Yellow Green and Shading Green for dark in leaves and the lights are Apple Green and Yellow for Painting. The stems are Yellow Green and Mauve. The flowers are Rose. The centers are Yellow for Painting and Yellow Brown.

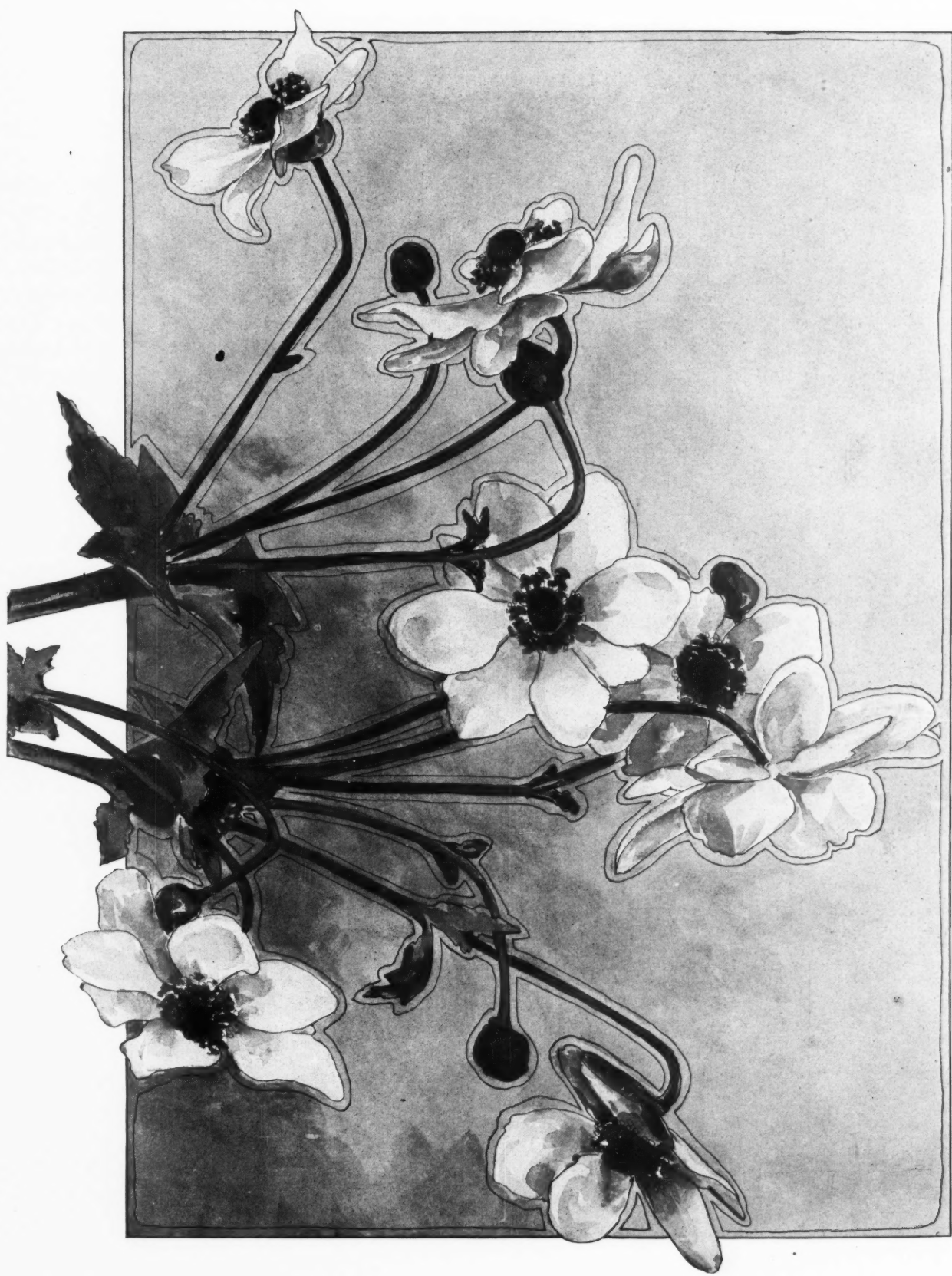


JARDINIERE (Page 141)

Treatment by Jessie M. Bard

OIL entire surface of jardiniere and dust with 1 part Grey Yellow and 3 parts Pearl Grey. Second Fire—Oil all-darkest tone and dust with 3 Pearl Grey, 1 Apple Green. Oil darkest grey tone which forms the cock, and dust with 3 Pearl Grey, 1 Yellow Brown and 1 Blood Red. Oil the darker grey background tone and dust with 1 Pearl Grey, 1 Dark Grey or Grey for Flesh, 2 Yellow Brown. If an outline is desired use 2 Dark Grey and 1 Blood Red.





JAPANESE ANEMONE—C. L. WIARD

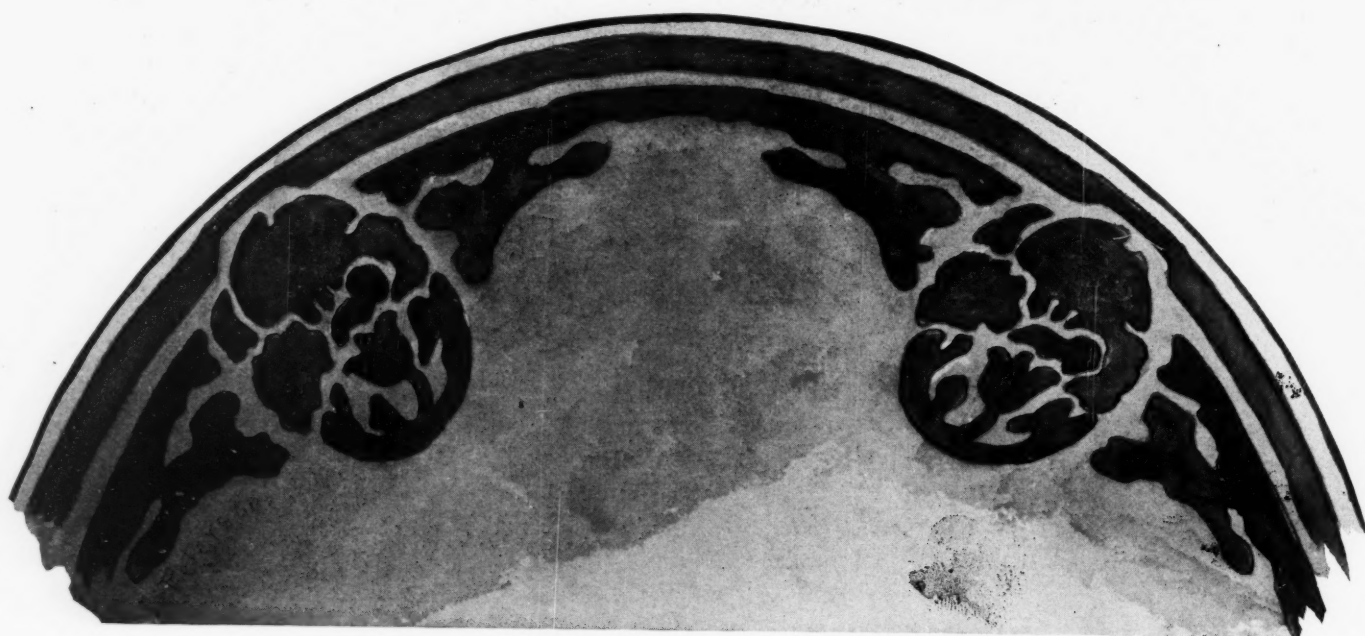
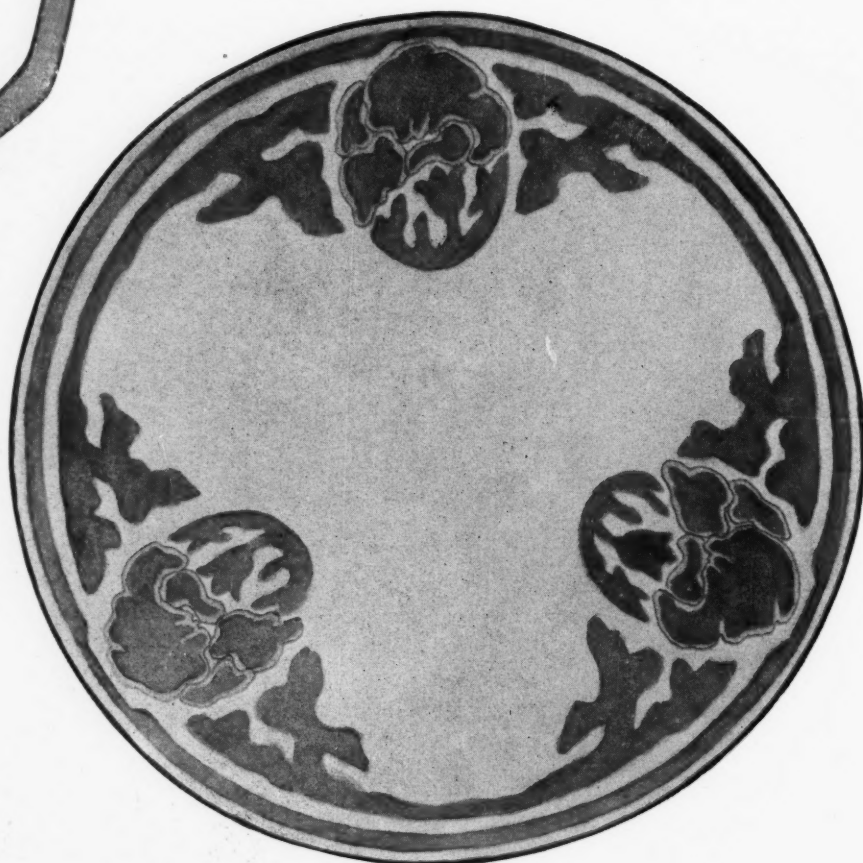
(Treatment page 138)



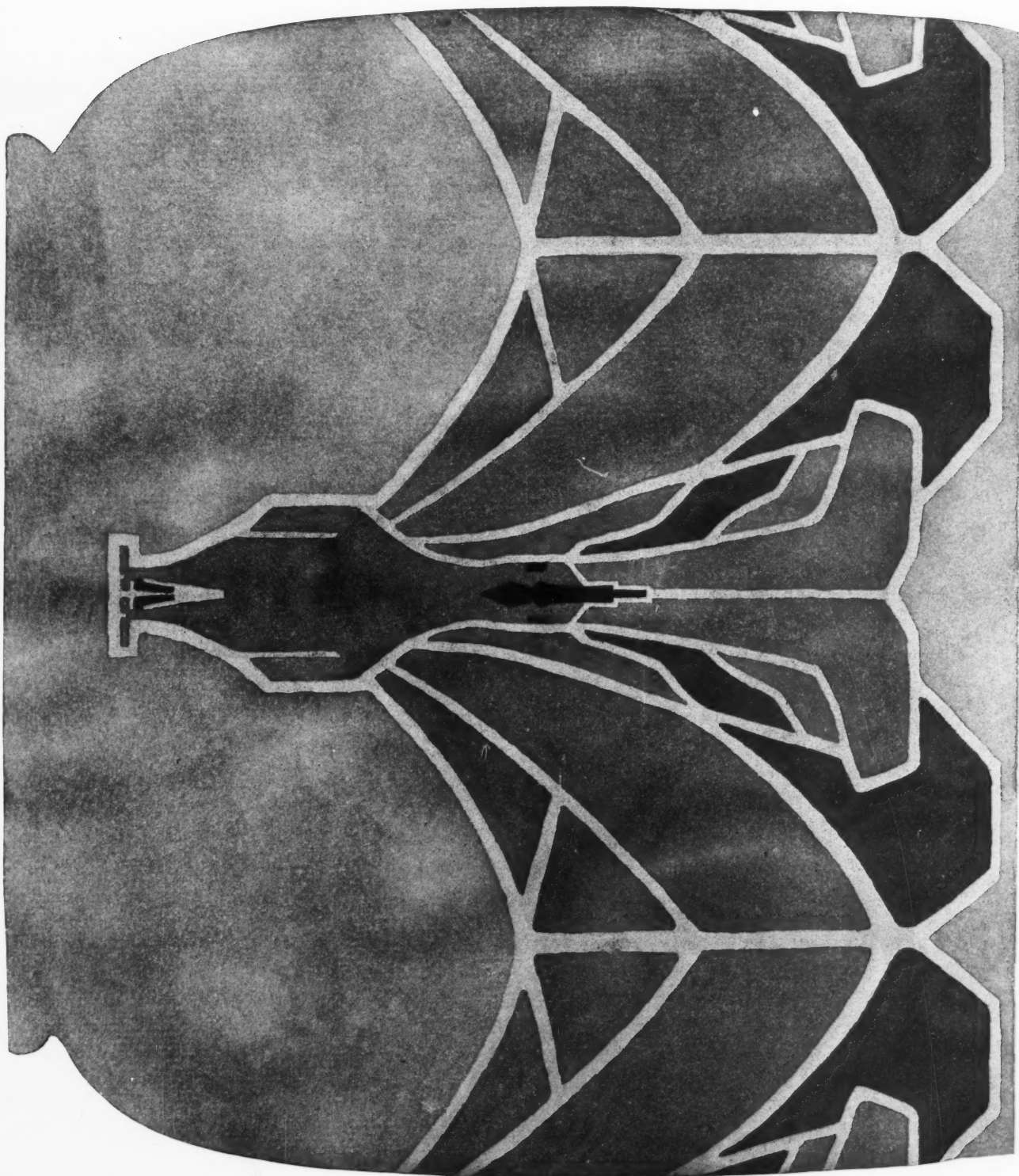
OUTLINE with Dark Grey or Grey for Flesh.

Second Fire—Oil the flower and the wide band above it and dust with 3 parts Yellow Brown, $\frac{1}{2}$ Albert Yellow, 1 Ivory Glaze. Oil remainder of design and dust with 3 Pearl Grey, 1 Moss Green, $\frac{1}{2}$ Albert Yellow.

Third Fire—Oil over entire surface and dust with 3 parts Ivory Glaze, 1 Pearl Grey, a very little Yellow Brown.



CUP AND SAUCER AND PLATE—LILLIE PETERSON



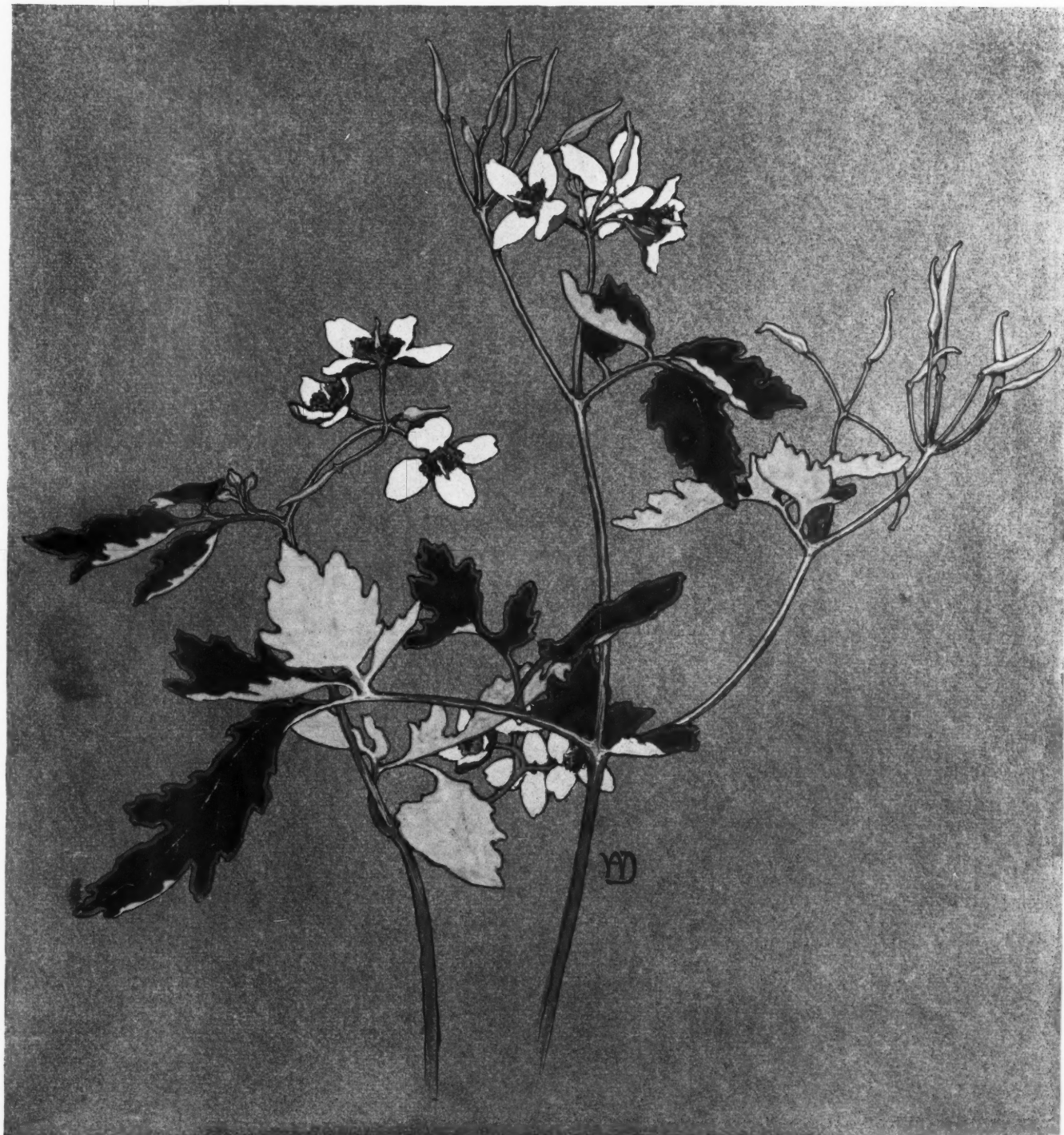
JARDINIÈRE, THE RED COCK—HANNAH B. OVERBECK

(Treatment page 138)



ANEMONE—MARY BURNETT

(Treatment page 138)



NEW JERSEY MEADOW WEED—ALICE W. DONALDSON

Flowers pale Yellow, under sides of petals much darker. Stamens bright Yellow. Pistil, light Blue Green. Seed pods and under sides of leaves, light Yellow Green. Leaves, Sage Green.



BIRD STUDIES—EDNA MANN SHOVER



FISH DESIGN FOR PLATE—MAY B. HOLSCHER

(Treatment by Jessie M. Bard)

OUTLINE with 1 part Black and 2 parts Banding Blue. Second Fire—Oil the outer band, the dark spaces at the end of the wave and dust with 1 part Banding Blue, 1 Aztec Blue, 1 Dark Grey or Grey for Flesh. Oil all the remaining darkest tones and dust with 1 Banding Blue, 1 Aztec Blue, 2 Pearl Grey, then use this same mixture and add 2 parts Ivory Glaze and dust the background back of fish with

it. Oil the leaves and dust with 3 parts Pearl Grey, 1 Apple Green, 1 Shading Green, 1 Dark Grey or Grey for Flesh. Oil the light part of wave and the light space in the inner narrow border and dust with Glaze for Blue. Oil the fish and the center of plate and dust with 4 Ivory Glaze, 1 Pearl Grey, 1 Yellow Brown. Oil light space in the eye and the mouth and dust with 1 part Yellow Brown and $\frac{1}{2}$ part Dark Brown.

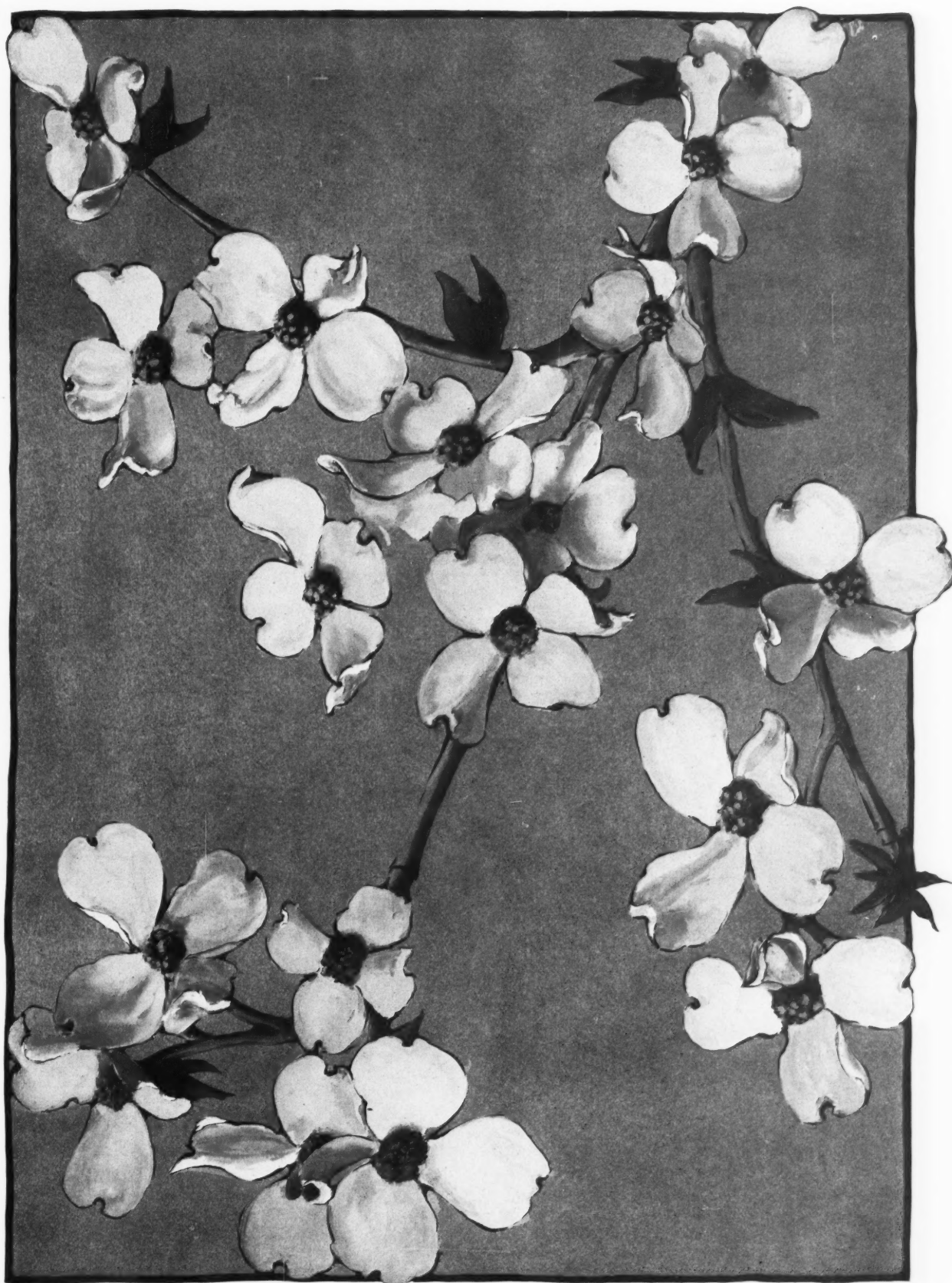


PITCHER, WILD ASTERS—ALICE SEYMOUR

PAIN'T the light flowers with a very thin wash of Deep Blue Green and a little Sea Green and shaded with the same colors applied a little heavier. Center of flower is Albert Yellow for the light shaded with Yellow Brown. Darker flowers add Banding Blue for the lights and Royal Purple for the darkest touches. Yellow Brown and Dark Brown for the centers, Violet and Deep Blue Green for the shadow

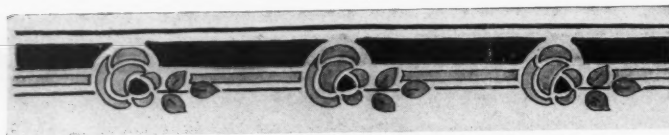
blossoms. Stems are Moss Green and a little Deep Blue Green. Dark bands are Gold. Wide band at the top and bottom are Banding Blue and a little Moss Green. The two narrow light bands are Deep Blue Green and a little Moss Green.

The color through center of pitcher is a thin wash of 2 parts Yellow Brown and 1 part Yellow Green.



DOGWOOD BLOSSOMS—M. PHILLIPS

(Treatment page 148)



BORDER—IDA C. FAILING

BANDS are gold. Paint roses with Old Rose or a thin wash of Blood Red, use the color a little heavier for the dark center. Outline with Blood Red and just a touch of Violet. Paint leaves with Moss Green and a little Grey For Flesh and outline then with Grey For Flesh and a little Shading Green.

DOGWOOD (Page 147)

Treatment by Jessie M. Bard

PAIN'T a very thin wash of Blood Red over the pink tips of the blossoms, Albert Yellow and a very little Brown Green for yellow tones, Violet and a little Yellow for the cool shadows and Brown Green and a little Yellow for the warm shadows. Leaves, Moss Green and a little Dark Grey shaded with Brown Green. Stems, Brown Green and Yellow and a little Yellow Brown added in the shadows. Background 2 parts Pearl Grey, 1 part Dark Grey and a little Yellow Brown. Shadow blossoms in background are Violet and a little Copenhagen Blue.



BORDER—RUTH M. RUCK

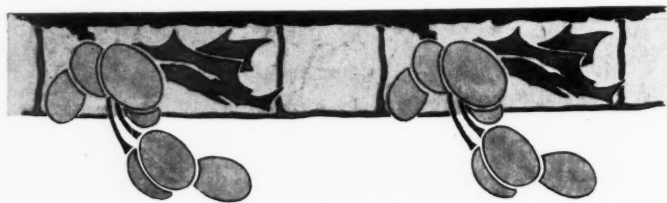
Treatment by Jessie M. Bard

OIL the background, or if the design is used for a bowl, oil over the entire surface and dust with 3 parts Pearl Grey, 1 part Ivory glaze and a touch of Shading Green.

Second Fire—Oil all parts of the design and dust with Water Green No. 2 and outline with Black.



BORDER—MARGARET LATHAM



BORDER—CLARA L. CONNOR

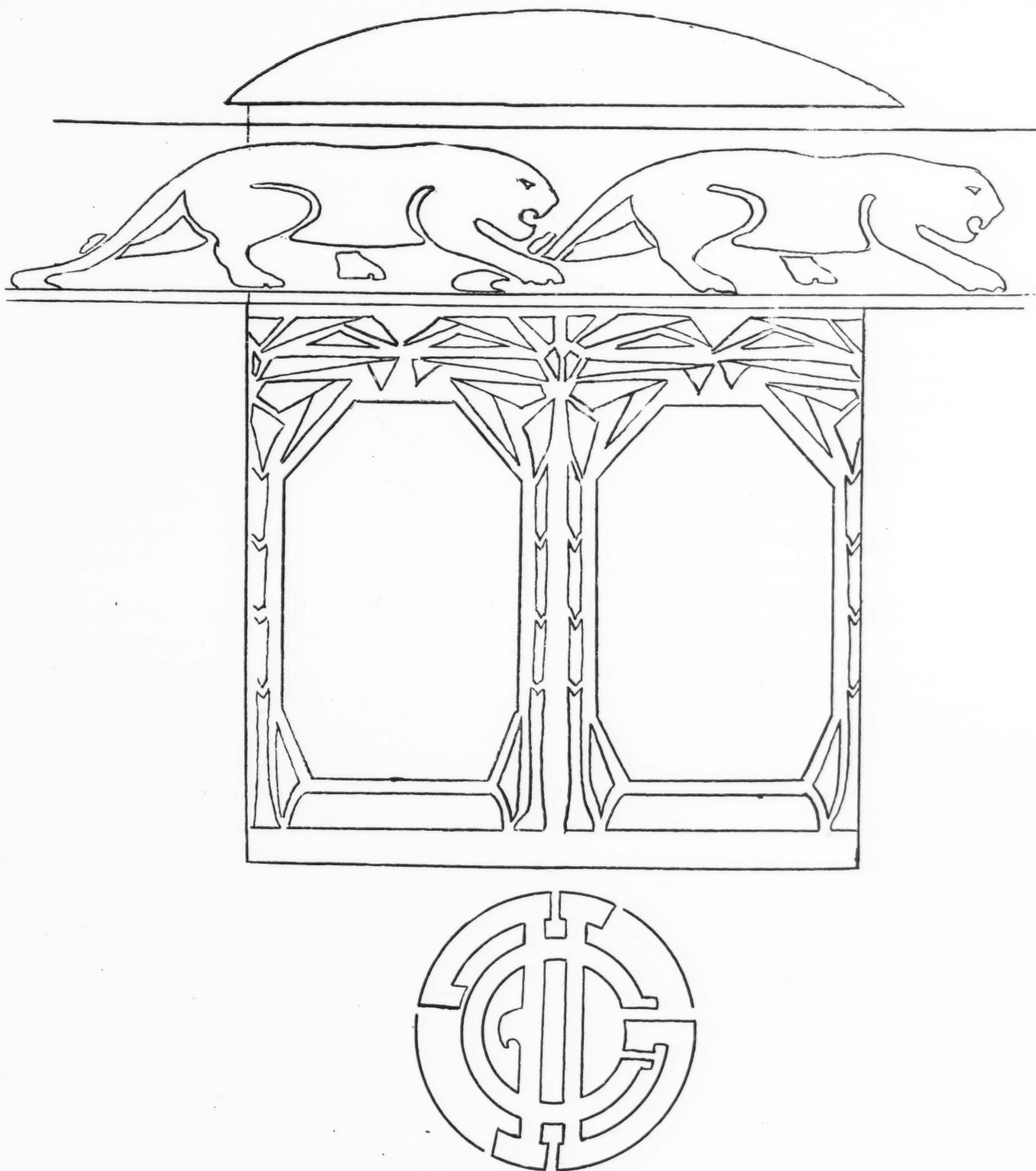


JAR WITH TIGERS—KATHERINE W. LINDSEY

(Treatment by Jessie M. Bard)

OIL over entire surface and dust with 4 Ivory Glaze, 1 Grey Yellow, 1 Yellow Brown. Second Fire—Oil dark in tigers and dust with 1 Yellow Brown, 1 Dark Brown, 1 Dark Grey or Grey for Flesh. Oil all other dark tones in design and dust with $\frac{1}{2}$ Yellow Brown, 1 part Dark Brown or

Auburn Brown. Oil the large light tones and the dark grey ground and dust with 2 Pearl Grey and 1 Yellow Brown. Oil the sky, foreground and small light tones and dust with the same coloring as for first fire. Oil the flowers and dust with 1 Yellow Red and 1 Yellow Brown.



TIGER TOBACCO JAR—FLORENCE A. HUNTINGTON

Treatment by Florence A. Huntington

TINT entire jar with brown and wipe out the path around trees and band at top of jar also the monogram on cover. Second firing make tigers trees, and circle back of monogram, two tones deeper. Fill path with gold and outline with Black.

Treatment by Jessie M. Bard

THE background, back of tiger and all of the design except the tigers in Gold. Second Fire—Oil the tigers and dust with 2 Ivory Glaze, 1 Yellow Brown. Oil all other unpainted spaces and dust with 1 Grey Yellow and 3 Ivory Glaze.

EXHIBIT OF CHICAGO CERAMIC ASSOCIATION

Ione Libby Wheeler

THE twenty-first annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute from October 7 to 31, practically all phases of overglaze decoration being included in the display.

An appreciation of the correct handling and decoration with regard to harmonious design, color and forms was evident in nearly all of the work. Many examples were displayed of the skilful handling of enamels in subdued tones and beautifully blended colorings.

"In all the crafts the simplest effects often require much technical knowledge. The old Chinese vases are nothing but form and color, but their simplicity is the expression of the most consummate skill in the potters' craft the world has ever known." In modern work the same principle is often followed in the application of lustre to interesting shapes, depending entirely upon the decorative quality of the varying tones of color, shading from light to dark.

In this display a fine discrimination in the choice of shapes was evident. Thirty-five pieces of lustre, varying from the copper lustre of "ye olden times" to the brilliant nasturtium, soft greens and shell pinks, showed how much greater is the variety of coloring in modern lustre than in the antique. There is no other medium in which the variety of metallic tints and the iridescent hues of the peacock can be so faithfully reproduced.

Miss Marie Bohmann has gained some very interesting effects with lustre, her "nasturtium-bowl" and small ruby vase being especially good. Miss Tilla Booth had some unusual lustre pieces and also showed a plate and bowl of very dainty coloring. A departure from the beaten track of conventional work was Miss B. S. Browers' quaint tea-set of period decoration; it seemed like an echo from our grandmother's time. The ornament was cleverly adapted to the shapes and strong in color. Mrs. Anna V. Cornish was represented by two very attractive vases with interesting designs in Roman and Green Gold on nasturtium-lustre ground. A cup and saucer from the Persian and a large vase very rich in color and well designed was the work of Miss Amanda B. Edwards.

The prize offered by A. H. Abbott for the best vase was deservedly won by Miss Mary E. Hipple. The decoration was a thoroughly original design from the narcissus, worked out in gold, silver and lustre. Among other good pieces, this artist showed a tea-set with violet motif, a large bowl in rich deep coloring and a dainty basket with design in white gold.

The six pieces of a dinner set offered by Mrs. Isabelle Kissinger were given the Burley & Co. and Hasburg prizes. Technically, it was as correct as a piece of ceramic art could well be, the design being skilfully adapted to the varying

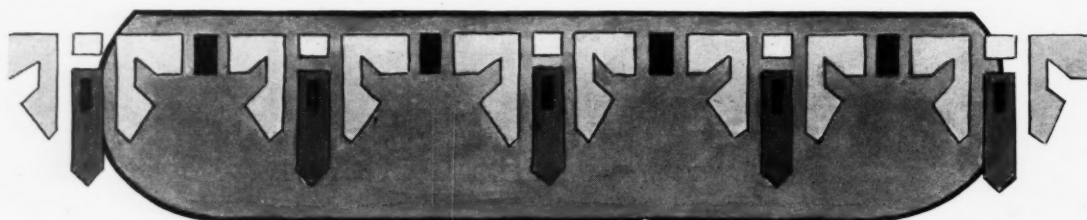
shapes. Some good lustre and enamel work and several interesting pieces using the violet motif complete this artist's showing. A beautifully executed salad bowl in subdued tones of grey, dull reds and blues with touches of gold, was the work of Mrs. Myrtle E. Lidberg. Another entry by the same artist was a bowl and plate with a color scheme of green, orange and grey.

A tea-set of six pieces with an interesting design skilfully applied in pink and gold, was the work of Miss Bertha L. Lockwood; she also showed a mayonaise bowl and a vase with a design of pond lilies in gold and green lustre. Mrs. Maud Myers offered a set of plates in geometric design of green and gold. She also showed a stein and a large Satsuma vase in enamels wonderfully rich in color. Mrs. Ralph Park displayed a vase with a gourd design in soft greys, greens and touches of subdued red on a green lustre ground, the paint cleverly blended in with the lustre. A dainty Satsuma box in enamel and a service plate completed her exhibit.

In the competition for the Sleeper Gold and Wheeler Lustre prizes, Mrs. Rena O. Petterson, a new exhibitor, received the award for a charming vase. This piece showed the artist's appreciation of the subtle and elusive quality of the lustre and a skilful handling of the gold. A Satsuma jar in green and lavender, a quaint tea-set, several excellent examples of enamel work and two interesting sets of table ware completed this showing. Miss Aurora S. Pierce's entries were all lustre pieces, a pitcher shaped vase in ruby lustre showed effects like Tiffany glass. A dull green tea caddy resembling a piece of Chinese Jade ware, a delicate shell like pink vase and a large vase in greenish gold tones made an interesting variety. Mrs. Louise A. Rees, another new exhibitor, presented a plate, cup and saucer with a quaint and pleasing violet design. Mrs. Rood's collection comprised a bowl interesting in design and strong in color, a dresser set in crisp blues, greens, and pinks, a lustre vase in green and gold, a set of chocolate cups in warm tones of brown and gold.

The F. B. Aulich and Hasburg prizes were received by Mrs. Abbie Pope Walker for a very attractive punch bowl in enamels and gold, good in the design, accurate drawing, and confident handling of the enamels. A plaque in soft tones of grey, pink and green without outline was skilfully executed. A nut set in copper lustre with gold lining was very pleasing, also a claret pitcher in a harmonious color scheme of orange and green lustre, gold ground, bands of red gold and mat brown green base. Several Satsuma pieces in enamels completed her list.

The writer exhibited a number of lustre pieces, a three piece Satsuma tea-set, a syrup jug and plate and a service plate in etched gold. The latter piece was awarded a Hasburg prize.



FINGER BOWL—IDA C. FAILING

Trace design in outline with Grey For Flesh and fire. Second Fire—Dust dark with Water Lily Green. Light places with Glaze for Green, the white squares are Green Gold. If a background is desired give another firing and paint it in with Apple Green and Lemon Yellow very delicately.



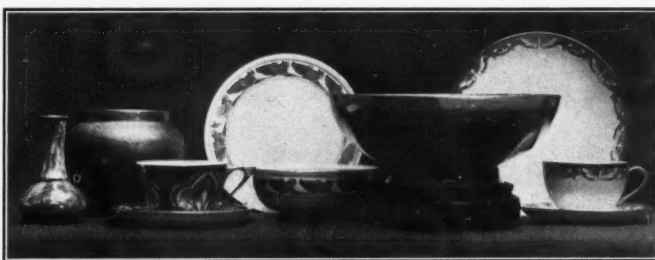
Miss Bohman Mrs. Park Mrs. Rood Miss Brown
Mrs. Cornish
Miss Hipple Mrs. Peterson Mrs. Park



Mrs. Kissinger Mrs. Cornish



Miss Booth Mrs. Rood Mrs. Myers
Miss Pierce Mrs. Edwards Miss Lockwood



Miss Bohman Miss Booth Miss Edwards Mrs. Lidberg Mrs. Rees

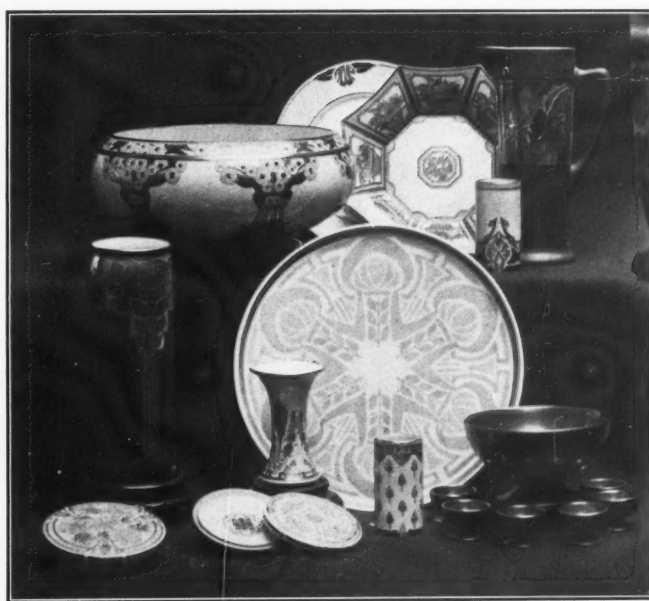


PRIZE GROUP

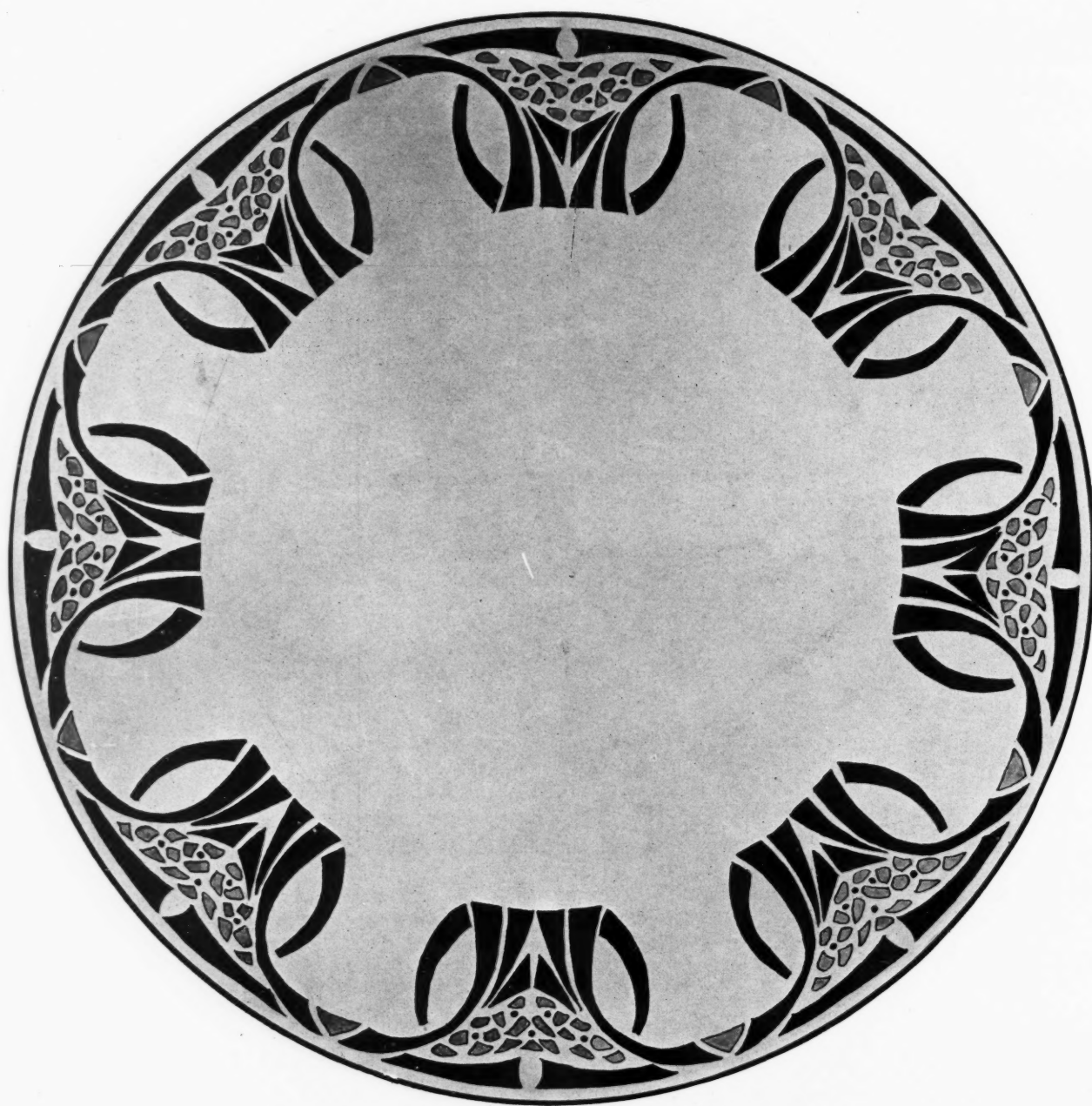
Mrs. Hipple Mrs. Peterson Mrs. Wheeler Mrs. Kissinger Mrs. Walker



Miss Ione Wheeler

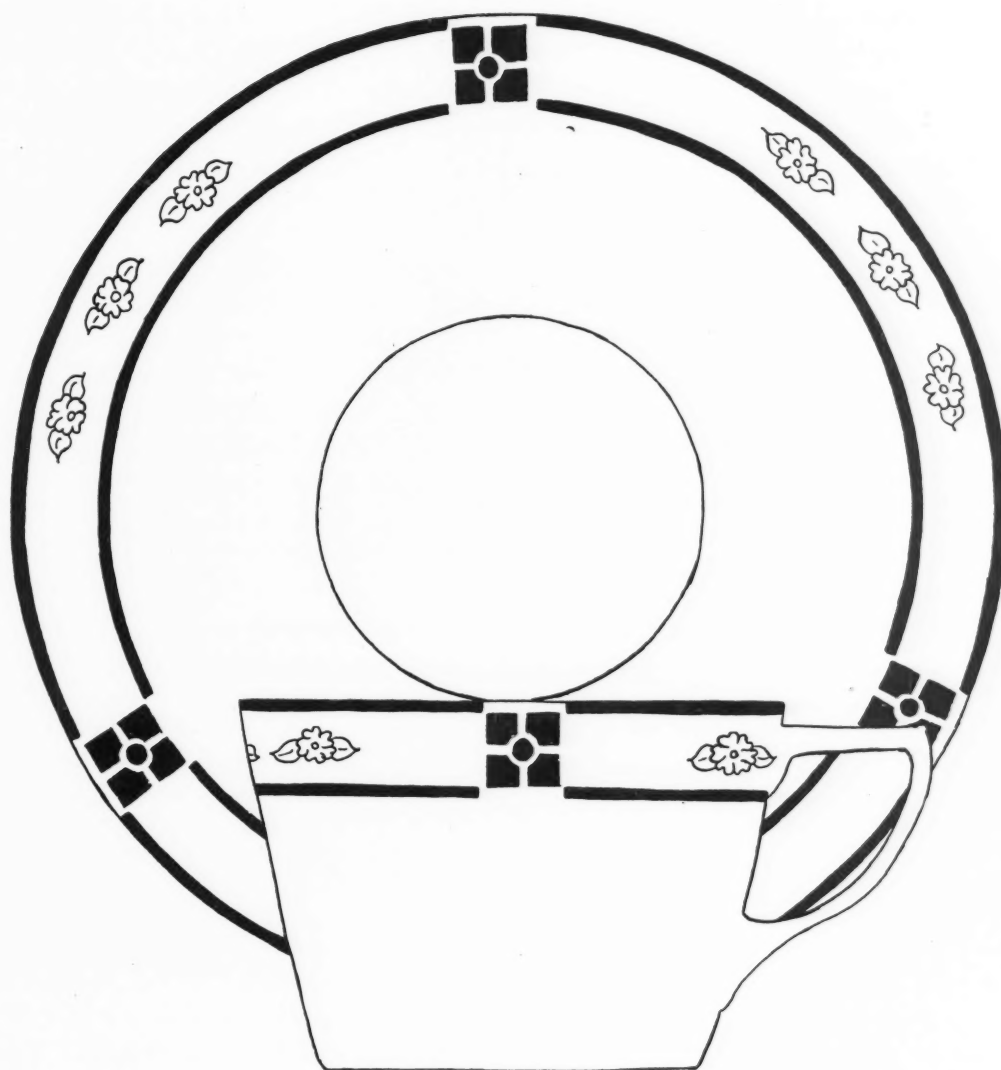


Mrs. Walker



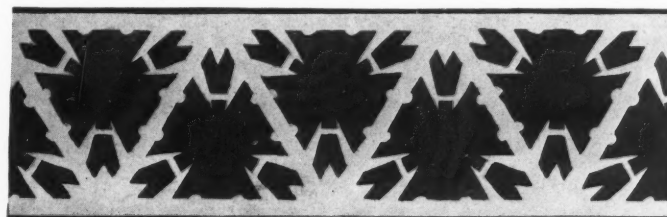
BOWL DESIGN—MABELLE K. WELLS

Outline design in Black. Paint in dark parts with Gold; light parts with Silver.



CUP AND SAUCER—O. E. MINER

The bands and the square formed flower are Green Gold, also the outlines of small flowers and leaves. Paint the small flowers with Deep Blue Green and a little Sea Green and the leaves with Apple Green and a little Moss Green.



CONVENTIONAL BORDER—KATE CLARK GREENE

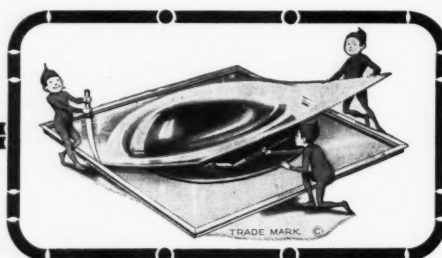
Outline design and fire. Then oil and dust design with 2 parts Grey for Flesh, 1 part Yellow Brown and 4 parts Pearl Grey.



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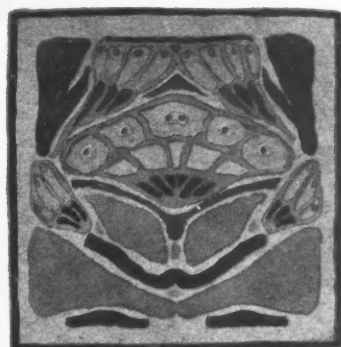




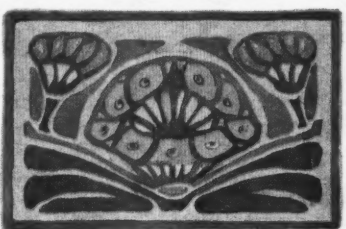
A.W.



E.T.



BROWN



A.W.



BROWN



BROWN



A.W.



E.T.



BROWN



A.W.



F.C.



F.C.

CONVENTIONAL DESIGNS FROM FOUR WINDS POTTERY SUMMER SCHOOL

FEBRUARY 1914
SUPPLEMENT TO
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